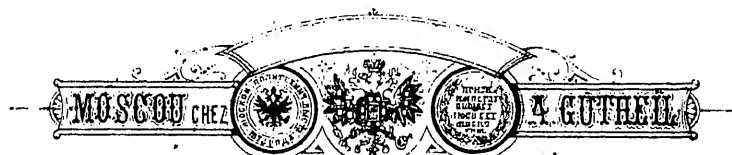




Die allerleichtesten  
**ÜBUNGSSTÜCKE**  
für  
DEN CLAVIERUNTERRICHT  
von  
**LOUIS KÖHLER.**

Op. 190

Pr. 60 cop



Fournisseur de la cour IMPÉRIALE  
et commissionnaire des Theatres IMPÉRIAUX  
au Pont des Marechaux maison Junker N°10.  
S<sup>t</sup> PETERSBOURG chez A. JOHANSEN Perspective de Nevsky N° 44.  
KIEFF chez L. IDZIKOWSKI.  
Lith. W. Jasse & Co. Moscou.



## VORWORT.

Die folgenden Uebungsstücke sollen den Stoff zum ersten Spielen nach Noten bieten, wie solcher einem kleinen Kinde angemessen ist. Es wird vorausgesetzt, dass das Kind im Stande sei, die Hand ordentlich zu halten und (nachdem es die Anschlagübungen der einzelnen Finger bis zu fünf nach und nach durchgemacht hat) die fünf Finger nach einander hin und herrichtig zu spielen, das heisst, mit ordentlicher Hebung und mit bestimmten Niederschlag, mit guter Verbindung und in egaler Folge. Dies darf so langsam sein, dass jeder Ton 1 bis 2 Secunden dauert. — Auch wenn das Kind die zuerst vorkommenden Noten, vom eingestrichenen (mittelsten)  $\bar{c}$  bis zum zweigestrichenen  $\bar{g}$  noch nicht fest kennt, sondern wenn es nur erst eine Idee davon hat, was Linien und Zwischenräume sind, wie die Notenköpfe darauf und darin stehen und wenn es ausserdem die Untertasten von einem  $\bar{c}$  bis  $\bar{g}$  kennt, darf es bereist die ersten dieser Stücke zu üben beginnen. Das Kind wird sich in der ersten Zeit, falls es schon die Ziffern kennt, an diese, wie sie über den Noten stehen, halten: doch schadet das nicht, denn es lernt auf diese Weise doch die Notenstellen und deren Namen — ebenso auch die Notengattungen und deren Geltung, nach empfangener Belehrung über jede neu vorkommende. — Jedes Stückchen muss vor dem Zweihändigspielen erst ruhig und anstosslos einhändig gehen und ist dem Kinde volle Zeit zu ruhigem Besinnen bei jeder Note zu gewähren, bevor Tact gezählt wird. Verhütung aller Qual und übeln Stimmung, vielmehr Geduld und Freundlichkeit, so weit man den guten Willen des Kindes nur irgend als vorhanden voraussetzen darf, ist im Interesse der Sache dringend anzuempfehlen: die Uebung und Unterweisung muss bei kleinen Kindern nur Viertel- und Halbestunden lang dauern und ist vor beginnender Ermüdung aufzuhören. —

Neben diesen Stückchen sind möglichst viele Uebungen ohne Noten zu machen: die Fingerübungen und Tonleitern, immer ruhig und correct; auf Geläufigkeit ist noch ganz zu verzichten: gute Spielart ist Hauptsache.

Neben diesem Hefte hat man mit dem Kinde auch vierhändig zu spielen und zwar von den folgenden Werken jedes erste Heft etwa bis zur Hälfte, je nachdem die Fähigkeit wächst: *Diabelli*, Op. 149. Uebungsstücke über fünf Noten; *Köhler*. Op. 142. Hundert melodische Uebungsstücke; desgl. Op. 124; etwas später: *Reinecke*, Op. 54. Vierhändige Clavierstücke.

Was sonst neben und nach diesen Stückchen zu üben ist, findet man in meinem „Führer durch den Clavierunterricht“ angedeutet.

L. Köhler.

# Stücke im Violinschüssel.

Louis Köhler, Op. 190.

1.

2.

3.

4.

5.

6.

Exercise 6 consists of 8 measures in 4/4 time. The right hand plays a sequence of eighth notes: 3, 5, 4, 2, 1, 3, 2, 5, 1, 5, 3, 1, 2, 3, 1. The left hand plays a sequence of eighth notes: 5, 4, 3, 2, 3, 5, 2, 1, 3, 5.

7.

Exercise 7 consists of 8 measures in 4/4 time. The right hand plays a sequence of eighth notes: 3, 4, 5, 4, 3, 4, 5, 4, 3, 2, 3, 4, 2, 1, 3, 5. The left hand plays a sequence of eighth notes: 5, 4, 3, 4, 5, 4, 3, 2, 3, 4, 1, 3, 5.

8.

Exercise 8 consists of 8 measures in 4/4 time. The right hand plays a sequence of eighth notes: 3, 4, 5, 3, 2, 3, 4, 2, 1, 2, 3, 1, 3, 2, 3, 4, 5, 3, 2, 3, 4, 2, 1, 3, 5, 3. The left hand plays a sequence of eighth notes: 5, 1, 3, 5, 1, 5, 1, 3, 5, 3, 1, 3, 5, 1.

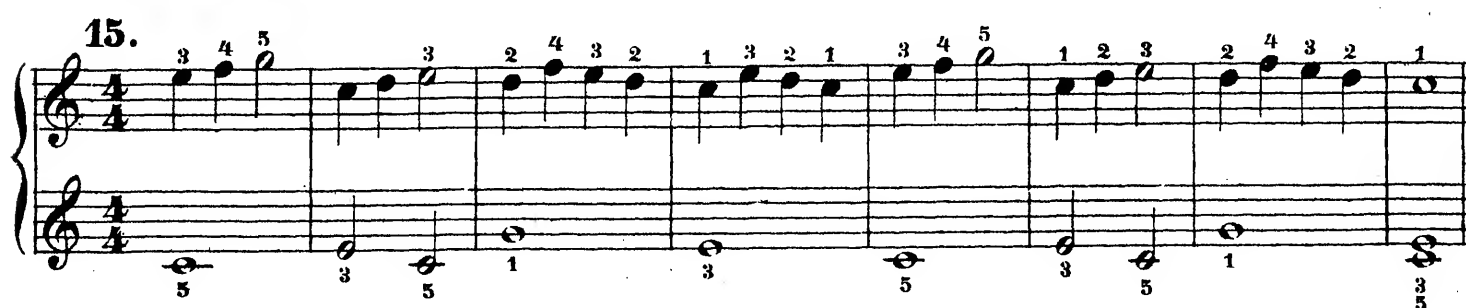
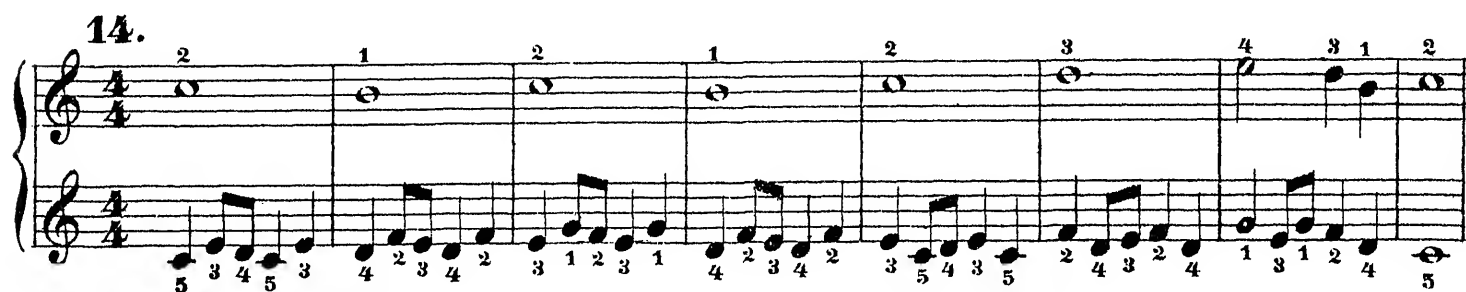
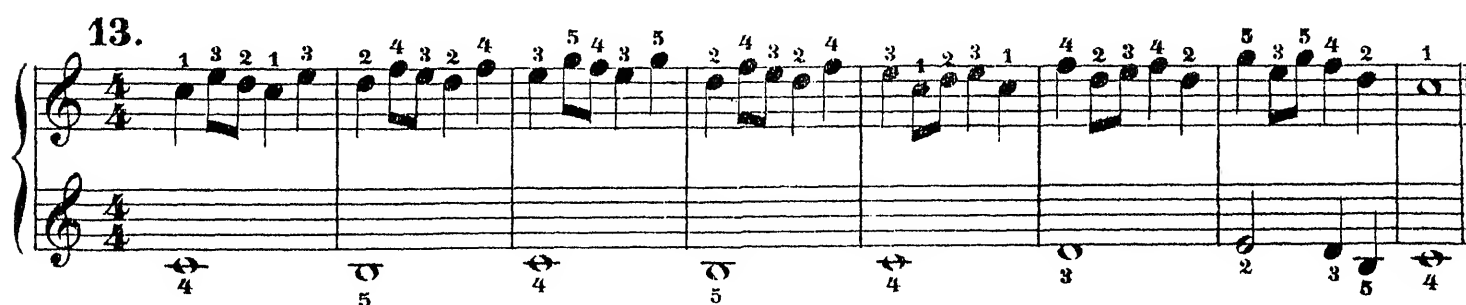
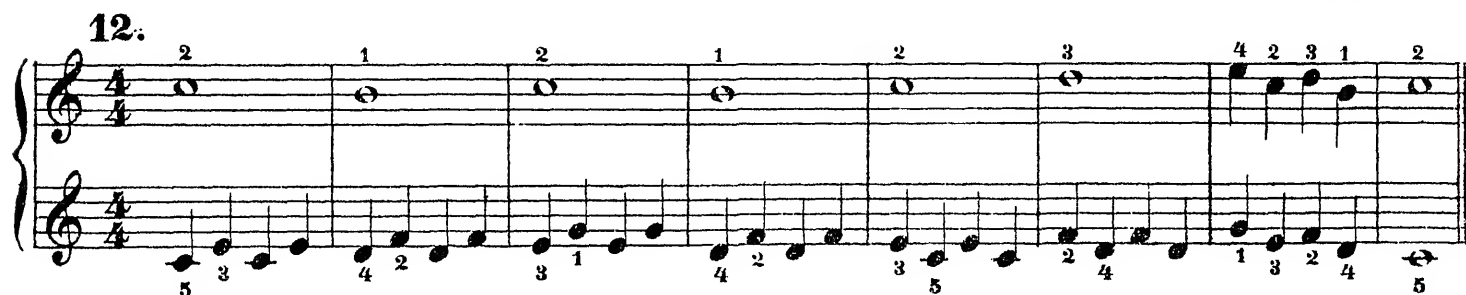
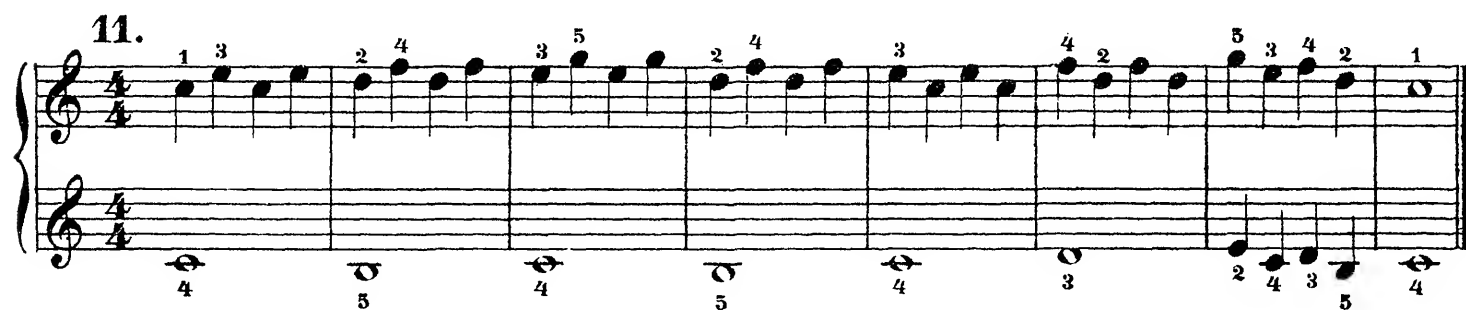
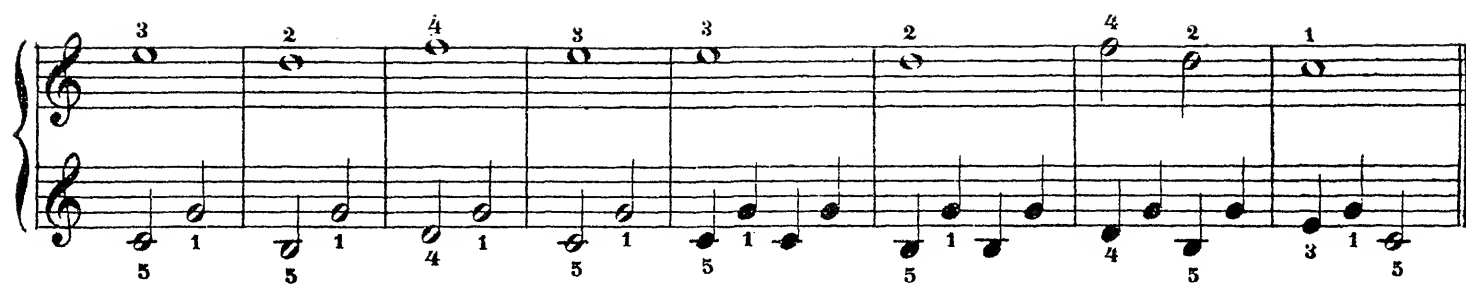
9.

Exercise 9 consists of 8 measures in 4/4 time. The right hand plays a sequence of eighth notes: 3, 1, 5, 3, 2, 3, 2, 1, 3, 5, 4, 3, 2. The left hand plays a sequence of eighth notes: 5, 3, 1, 2, 3, 5, 3, 2, 1, 2.

Continuation of exercise 9, measures 9-16. The right hand plays a sequence of eighth notes: 1, 2, 3, 1, 2, 3, 4, 3, 5, 3, 1, 2, 1. The left hand plays a sequence of eighth notes: 3, 4, 5, 3, 2, 3, 4, 5, 3, 1, 3, 2, 3.

10.

Exercise 10 consists of 8 measures in 4/4 time. The right hand plays a sequence of eighth notes: 3, 5, 2, 5, 4, 5, 3, 5, 3, 5, 2, 5, 4, 5, 2, 5, 1, 3, 1. The left hand plays a sequence of eighth notes: 4, 5, 3, 4, 4, 5, 3, 5, 4.



16.

17.

*Fine.*

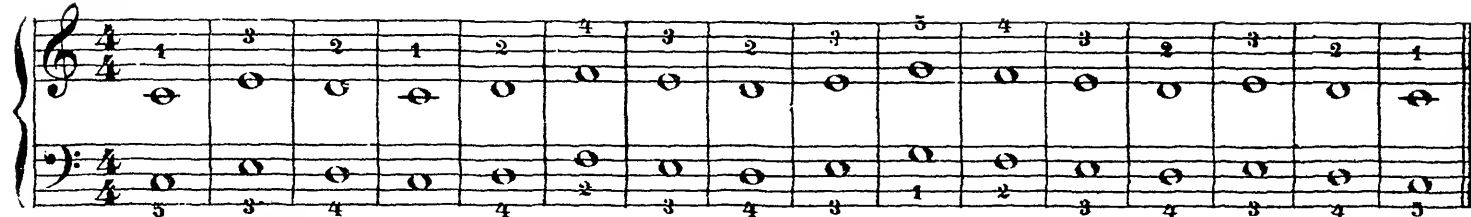
*D.C. al Fine.*

18.

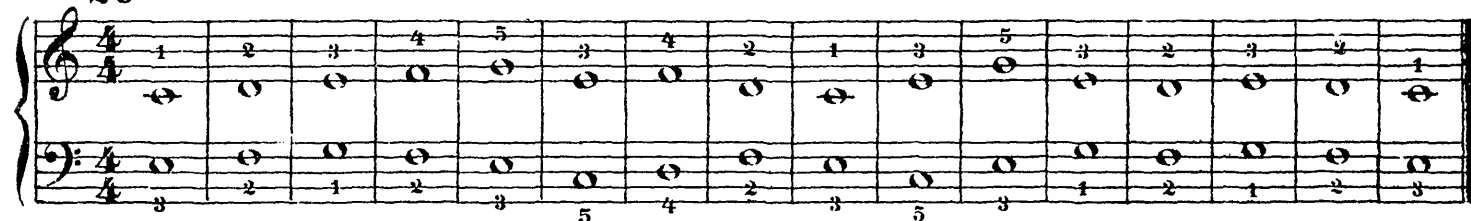
Stücke im Violon- und Bassschlüssel.

7

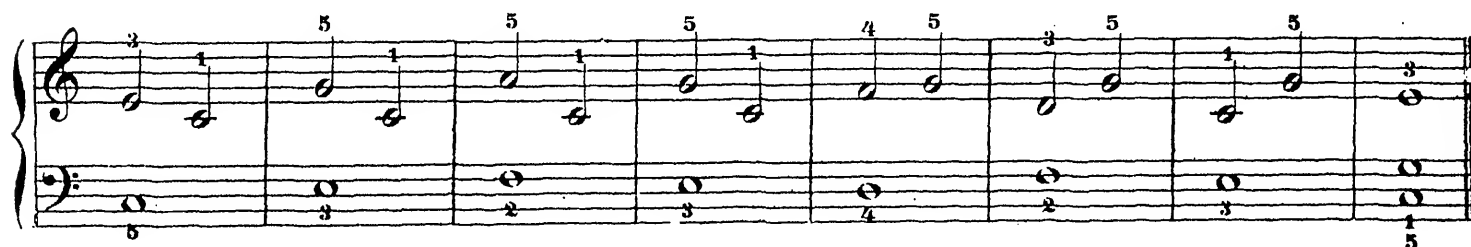
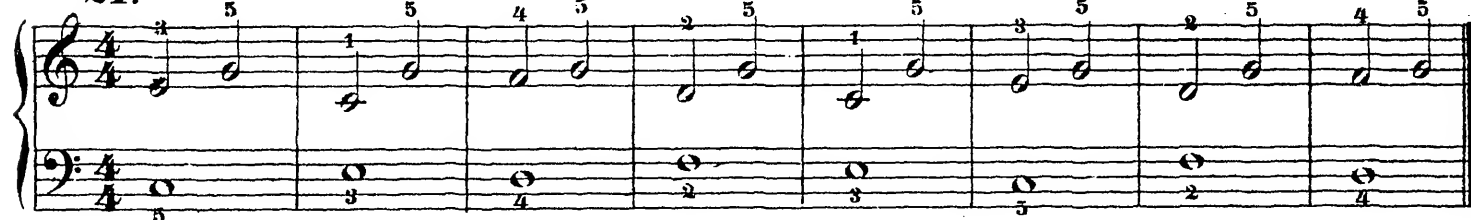
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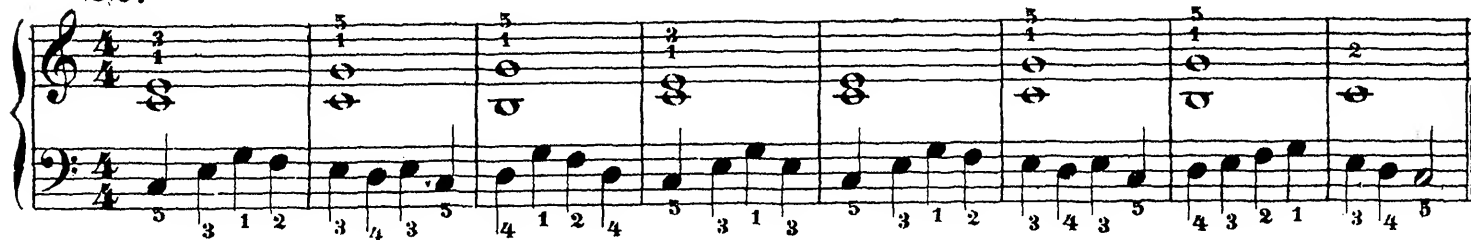
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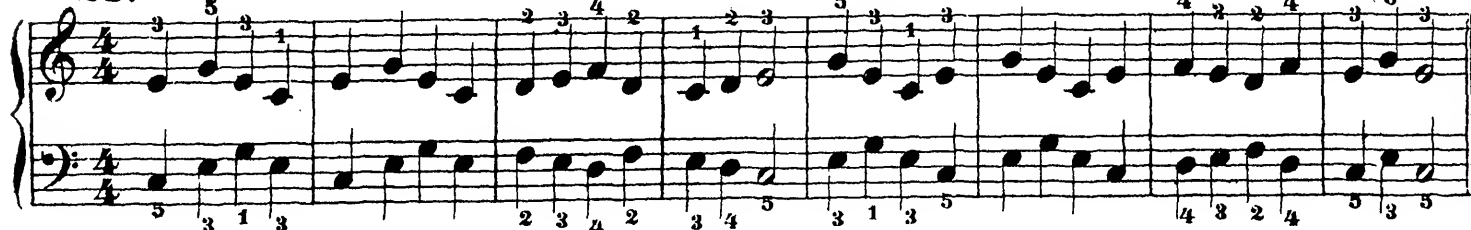
21.



22.



23.



24.

Exercise 24 consists of eight measures in 4/4 time. The right hand features a melody of half notes with fingerings: 2, 4, 2, 5, 2, 3, 1, 3. The left hand plays a steady eighth-note accompaniment with fingerings: 5, 3, 1, 5, 3, 1, 5, 3.

Measures 9-16 of exercise 24. The right hand continues the half-note melody with fingerings: 2, 3, 5, 2, 5, 2, 2, and a final whole note. The left hand continues the eighth-note accompaniment with fingerings: 5, 1, 2, 5, 1, 3, 5, 1, 2, 5, 1, 3, 1, 2, 3, 1, 2, 4.

Measures 17-24 of exercise 24. The right hand continues the half-note melody with fingerings: 1, 5, 3, 4, 2, 1, 2, 3, 5, 3, 4, and a final whole note. The left hand continues the eighth-note accompaniment with fingerings: 5, 3, 1, 5, 3, 1, 5, 3, 1, 5, 3, 1, 5, 3, 1, 5, 3, 1.

Measures 25-32 of exercise 24. The right hand continues the half-note melody with fingerings: 1, 5, 4, 3, 1, 5, 4, 2, 1, 3, 1, and a final whole note. The left hand continues the eighth-note accompaniment with fingerings: 5, 2, 1, 5, 3, 1, 5, 3, 1, 5, 3, 1, 5, 3, 1, 5, 3, 1.

25.

Exercise 25 consists of eight measures in 4/4 time. The right hand features a melody of quarter notes with fingerings: 2, 4, 1, 2, 2, 4, 1, 4. The left hand plays a steady eighth-note accompaniment with fingerings: 2, 5, 1, 2, 3, 5, 2, 5, 2, 1, 2, 5, 1, 2, 3, 5, 4, 2.

Measures 9-16 of exercise 25. The right hand continues the quarter-note melody with fingerings: 5, 4, 3, 5, 4, 2, 4, 2, 1, 5, 4, 1, and a final whole note. The left hand continues the eighth-note accompaniment with fingerings: 1, 1, 1, 1, 2, 2, 1, 2, 3, 1, 3, 5, 5, 1, 1, 1, 1, 1.



26.

Exercise 26 consists of eight measures in 4/4 time. The right hand features a melody with eighth and sixteenth notes, including triplets and slurs. The left hand provides a steady bass line with eighth notes. Fingering numbers (1-5) are indicated above and below the notes.

Measures 9-16 of exercise 26. The right hand continues the melodic pattern with various slurs and accents. The left hand maintains the eighth-note bass line. The exercise concludes with a double bar line.

27.

Exercise 27 consists of six measures in 3/4 time. The right hand has a melody of dotted half notes. The left hand has a bass line of eighth notes. Fingering is indicated throughout.

Measures 7-12 of exercise 27. The right hand continues with dotted half notes, while the left hand plays eighth notes. The exercise ends with a double bar line.

Measures 13-18 of exercise 27. The right hand continues the dotted half note melody. The left hand plays eighth notes. The exercise concludes with a double bar line.

Measures 19-24 of exercise 27. The right hand continues the dotted half note melody. The left hand plays eighth notes. The exercise concludes with a double bar line.

28.

29.

A.1714 G.

30. 3 2 1 2 3 5 3 3 1 4 3 5 4 2

5 3 1 4 2 1 5 3 5 3 1 5 3 1 4 2 1

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 2/4. The melody is characterized by a simple, folk-like style with many eighth and sixteenth notes. The score is divided into two systems. The first system contains 10 measures, and the second system contains 10 measures. The word "Fine." is written in the middle of the second system, above the staff. The score includes various musical notations such as notes, rests, and bar lines. There are also some handwritten-style markings above the staff, possibly indicating fingerings or breath marks.

5 3 4 2 3 1 2 1 2 5 2 1 2 5 1 2 3 5 4 2 3 1 2

*D.C. al Fine.*

**31.**

Musical score for exercise 31, featuring two staves in 4/4 time. The top staff contains eighth-note patterns with fingerings 1-2-3-4-5-4-3-2, 2-3-4-5, 3-1, and 1-5. The bottom staff contains quarter notes with fingerings 5, 3, 5, 3.

[illegible]

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one sharp (F#), and the time signature is 4/4. The score consists of six measures. The first measure has a finger number '1' above the first note. The second measure has a finger number '1' above the first note. The third measure has a finger number '1' above the first note. The fourth measure has a finger number '1' above the first note. The fifth measure has a finger number '2' above the first note. The sixth measure has a finger number '1' above the first note. The bass staff has finger numbers: 4, 1, 2, 1 in the first measure; 5, 1, 5, 1 in the second measure; 5, 1, 5, 1 in the third measure; 5, 1, 5, 1 in the fourth measure; 1, 1, 1, 1 in the fifth measure; and 3, 1, 5, 1 in the sixth measure. The melody is a simple, folk-like tune, and the accompaniment is a simple, rhythmic pattern.

32.

Exercise 32 consists of eight measures in 4/4 time. The melody in the treble clef features eighth-note patterns with fingerings 5, 3, 1, 2, 5, 4, 2, 3, 5, 3, 1, 5, 3, 1, 2, 3, 1. The bass line provides a steady accompaniment with eighth-note patterns and fingerings 5, 3, 1, 2, 5, 4, 5, 3, 5, 3, 2, 1, 3, 1, 2, 3, 1.

Measures 9-16 of exercise 32. The treble clef melody continues with eighth-note patterns and fingerings 1, 4, 2, 4, 2, 2, 4, 2, 1, 4, 2, 5, 1, 2, 3, 4. The bass line accompaniment includes fingerings 5, 3, 2, 1, 2, 3, 1, 5, 5, 3, 5, 3, 2, 1, 2, 1, 2, 4.

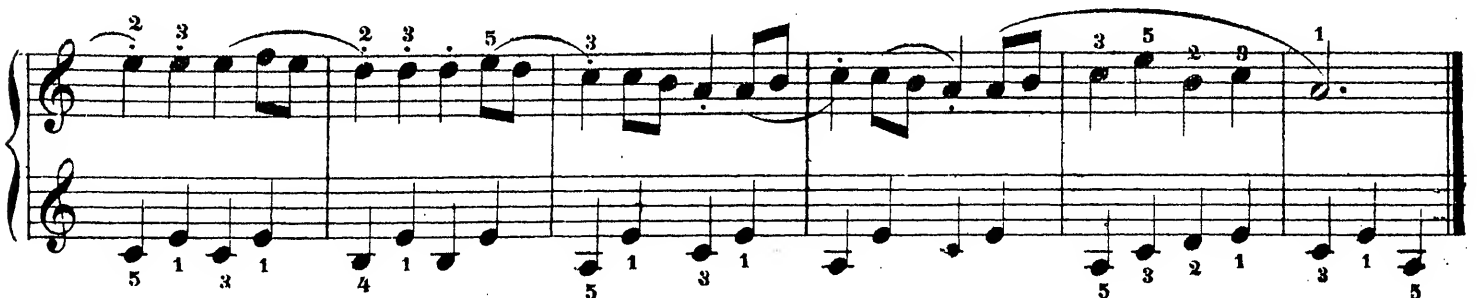
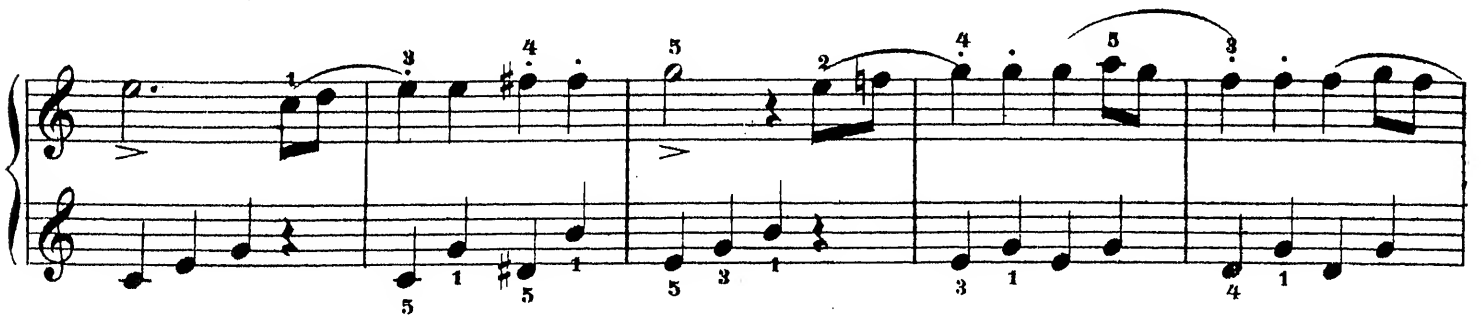
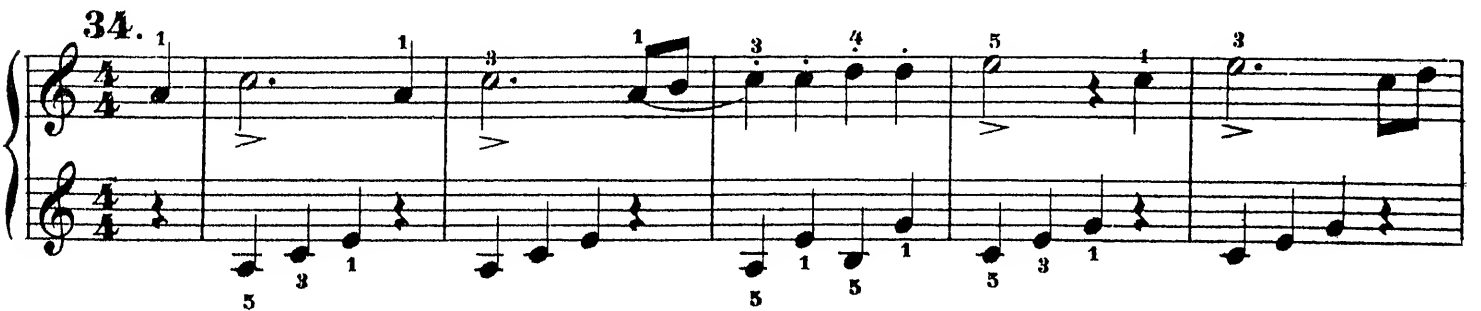
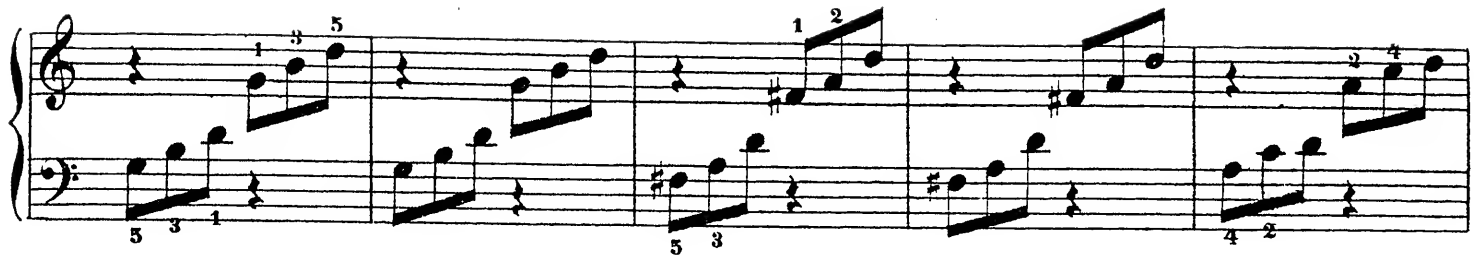
Measures 17-24 of exercise 32. The treble clef melody features eighth-note patterns with fingerings 4, 2, 1, 4, 3, 1, 2, 5, 2, 1, 5, 3, 2, 5, 4, 2, 1. The bass line accompaniment includes fingerings 5, 3, 1, 5, 2, 4, 5, 3, 1, 3, 5, 3, 5, 3, 5, 2, 4, 1, 2, 5.

33.

Exercise 33 consists of five measures in 2/4 time. The treble clef melody features eighth-note patterns with fingerings 1, 3, 5, 1, 3, 5, 1, 3, 5, 1, 2. The bass line accompaniment includes fingerings 5, 3, 1, 5, 2, 1, 5, 3, 1, 5, 3, 5, 3, 5, 3.

Measures 6-10 of exercise 33. The treble clef melody continues with eighth-note patterns and fingerings 1, 3, 1, 2, 1, 3, 1, 3, 1, 3. The bass line accompaniment includes fingerings 5, 2, 5, 3, 5, 3, 5, 2, 5, 3.

Measures 11-15 of exercise 33. The treble clef melody continues with eighth-note patterns and fingerings 1, 3, 1, 2, 1, 3, 1, 2, 3, 5. The bass line accompaniment includes fingerings 5, 3, 5, 3, 5, 3, 5, 2, 5, 3. The piece concludes with the word "Fine." in the final measure.



35.

The image displays a page of musical notation, numbered 35. It consists of five systems of music, each featuring a treble and bass staff. The notation includes various musical symbols such as notes, rests, and fingerings. The piece concludes with a double bar line and a final chord.

36.

Handwritten musical score for exercise 36, measures 1 through 24. The score is written for piano (piano) and consists of five systems of two staves each. The key signature is one flat (B-flat) and the time signature is 2/4. The right hand (treble clef) contains the main melody, featuring various slurs, ties, and fingerings (1-5). The left hand (bass clef) provides a steady accompaniment with chords and eighth-note patterns. A double bar line is present after measure 12.